

VICTORY REVIEW

Acoustic Music Magazine

Volume 32

June 2007

Number 06



MUSIC IN THE

SCULPTURE GARDEN

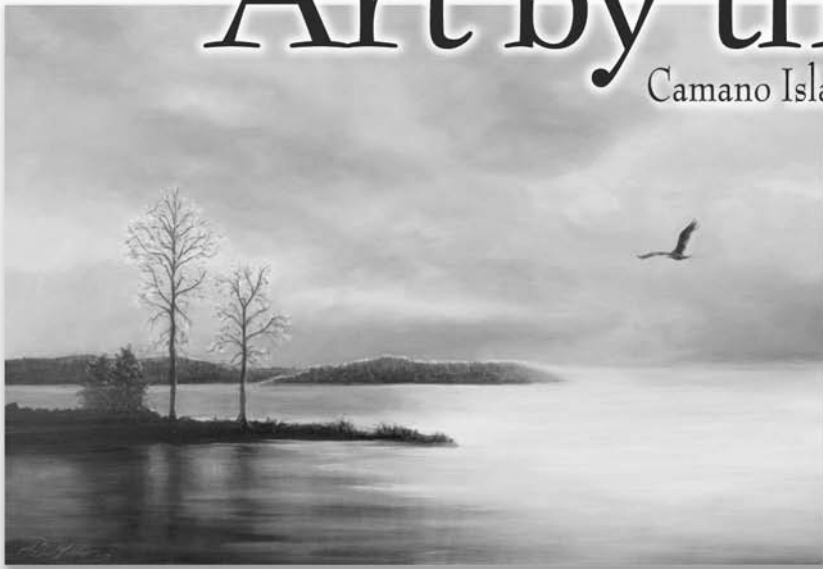
ENTERS ITS THIRD SEASON

Inside...

- ✦ Wenatchee River Bluegrass Festival
- ✦ Notes From Portland: The Folk Alliance Region West!
- ✦ Folking Around: Luthiers!
- ✦ Folk, Rock, Jazz and Blue Sunday

Art by the Bay

Camano Island's Arts Festival



- ☆ Over 100 fine art and craft booths
 - ☆ Garden art and plants
 - ☆ Great food and family fun
 - ☆ Free concerts all day, featuring:
 - Nick Vigarino & Meantown Blues*
 - Steve Harris & Friends*
 - The Acoustic Detour*
 - Pocket Monkey*
 - Black & Blues*
- and more ... see the web site for details

July 21 & 22, 2007 10am to 5pm daily
Utsalady School 608 Arrowhead Road, Camano Island, WA

an invitation from
The Stanwood Camano Arts Guild
www.StanwoodCamanoArts.com
"Quiet Destination" - Original acrylic by John Muhler

You're Invited to Share an
Evening of Music and Singing
&
Celebrate the Birthday of
Victory Musician
Andy Blyth,
The Old Crusty Minstrel

Sunday, June 10, 2007 – 7-9 PM
Musical Church for All Peoples
Unity of Bellevue
164th NE & NE 4th – Bellevue, WA

Everyone is welcome
Bring Instruments & Voice
Join in regular Musical Church service
Plus special guest presentations by
Victory & Raging Zephyr musicians
Info: 206 235-9838 or at
www.crystalrabbitproductions.org

No birthday presents please
Regular offering for church will be taken
Musical Church for all Peoples meets regularly
2nd Sunday of each month at
7 PM at Unity of Bellevue

We're looking for a few good CDs



NWestMusic.com is a new on-line CD store, and we're looking for musically exciting, well-produced CDs to sell on our site.

We're focusing on talent right here in the Northwest, and we're looking for the kind of music too often shorted on the big-box shelves — folk, jazz, classical, gospel, bluegrass, world and eclectic music.

If you're an artist who's made a CD, check out our site to learn how you can consign it for sale — at no cost — to a worldwide audience.

NWestMusic.com

VICTORY CONTENTS

VOLUME 32
NUMBER 06
JUNE 2007

ARTICLES

Music in the Sculpture Garden: Enters Its Third Season!! <i>Michael Guthrie</i> -----	4
Folk, Rock, Jazz and Blue Sunday <i>Mark Dodge</i> -----	7

COLUMNS

Festivals: You Don't Have to Play at a Festival Event! <i>Chris Lunn</i> -----	14
Notes From Portland: The Folk Alliance Region West <i>Dick Weissman and Tom May</i> -----	15
Wenatchee River Bluegrass Festival <i>Dave Mallick</i> -----	15
Accent on Music Therapy: Defining and Demystifying Music Therapy! <i>Nancy Hurlow Houghton, M.A., MT-BC</i> -----	16
Folking Around: Luthiers! <i>Percy Hilo</i> -----	17
Musical Traditions: Honoring the Tradition <i>Stewart Hendrickson</i> -----	18
Kids Korner: The Sippy Cups! <i>Hilary Field</i> -----	19
Reviews -----	8
Calendar -----	12-13
Classifieds -----	22
Musician Referral ----- Visit us at www.victorymusic.org	

REVIEW STAFF

Editor: ----- Anita LaFranchi
Layout and Design: ----- Anita LaFranchi
Copy Editors: ----- Steve Wacker, Jim Smith, Karla Oman
Calendar ----- Steffen Fanger, Anita LaFranchi
CD Review Coordinator: ----- Tom Petersen
Proof ----- Galena Reiter-Thomson, Karla Oman

VICTORY BOARD OF DIRECTORS

President: ----- Lola Pedrini
Vice-President: ----- Ron Dalton
Treasurer: ----- Lew Wallon
Secretary: ----- Connie Decker
Members: ----- Scott Katz, Joe Misiuda, Alan Camhi, Dennis Deem

All photos either credited in articles or supplied by artists, or Victory Music.

Cover Photo - Anita LaFranchi

Cover Design - Anita LaFranchi

On the cover from left to right: Michael Guthrie, Jerry Middaugh, Alan Camhi, Mike Fleckenstein, Galena Reiter-Thompson

Victory Review is published monthly by: **Victory Music**

PO Box 2254

Tacoma, Washington 98401-2254

www.victorymusic.org

E-mail: victory@nwlink.com

Message Phone - 253-428-0832

Victory Music is a Washington State non-profit organization that retains all rights to printed materials. Columns and reviews published in the Victory Review reflect the opinions of the writers, not those of Victory Music.

Victory Music is an IRS recognized 501(c)(3) non-profit arts organization registered under the laws of the State of Washington. **Victory Music** welcomes your tax deductible contributions. Copyright 2007 **Victory Music**, Tacoma, WA.

Our Mission Statement

The purpose of Victory Music is to support acoustic music in the Northwest by fostering a community that nurtures musical growth, creativity, and the appreciation of acoustic music.

Advertising Rates

Ask about substantial discounts for prepaid ads.

- 1/18 page Gig Ad - \$15 2-1/4" wide x 1-1/2" high
Victory Members only - No other discounts apply for Gig ads
- 1/16 page \$40 3-5/8" wide x 1-1/4" high
- 1/8 page \$75 3-5/8" wide x 2-3/8" high
- 1/6 page \$100 2-1/4" wide x 4-7/8" high
- 1/4 page \$125 3-5/8" wide x 4-3/4" high
- 1/2 page \$175 3-5/8" wide x 10" high
or
7-1/2" wide x 4-3/4" high
- Full page \$280 7-1/2" wide x 10-1/4" high

Advertising Deadlines

Ad reservations due the 1st weekday of the month,
Camera ready ads due the 10th day of the month.

E-mail us for details on the best way to send us your ads:
victoryedit@mindspring.com

Please honor our deadlines!

Please contact victoryedit@mindspring.com

for details on ad submission.

If you are unable to contact via e-mail, please call: 206-522-7691

MUSIC IN THE SCULPTURE GARDEN

Enters its Third Season!



BY MICHAEL GUTHRIE
PHOTO ESSAY BY ANITA LAFRANCHI

The "Music in the Sculpture Garden" summer concert series enters its third season this year with another lineup of fine Northwest musicians and a few storytellers. Every Sunday (except July 8th) from June through August you can enjoy an afternoon of music in the large, outdoor, covered patio at History House of Greater Seattle in Fremont, which is on the corner of Troll Ave. NE and 34th Street in Fremont.

The patio is furnished with tables and chairs laid out on a brick floor in front of a small stage that has a large, tall piece of the Berlin Wall as a backdrop. History House offers some light refreshments: pop, water, ice cream and the local Starbucks donates fresh coffee. It's a very relaxed scene, and everyone who attends enjoys this unique venue. People on their way to the Fremont Market often stop to hear the music and end up staying for the show. Bicyclists are drawn in to the music as they ride by, and there is plenty of room in the patio to park their bikes.

Each year Nancy Nordstrand and Anita LaFranchi take photos of each concert. You can view the 2006 and 2005 concerts on the History House Web site at www.historyhouse.org. They also help with brochures and poster design. Percy Hilo has come on board as emcee for some of the concerts, and of course what would we do without Paul Nordstrand and all he does behind the scenes? "Music in the Sculpture Garden" also receives help from the Fremont Chamber of Commerce and from KBCS 91.3 FM.

History House is a non-profit organization that offers Seattle communities a place to tell their story. These concerts provide an opportunity for people to be exposed to some of the great local music happening around the Northwest. One of our most regular patrons came up to me and said, "I had no idea there was this much local talent until I started coming to these concerts." Many concert attendees have experienced History House for the first time while attending a concert.

So if summer rolls around and you're looking for a fun Sunday afternoon of music, history and ice cream bars, come on down to History House in beautiful downtown Fremont and help us build a stronger community and support local music.

Continued on page 6



Above:
Brad Warren
Photo supplied by artist

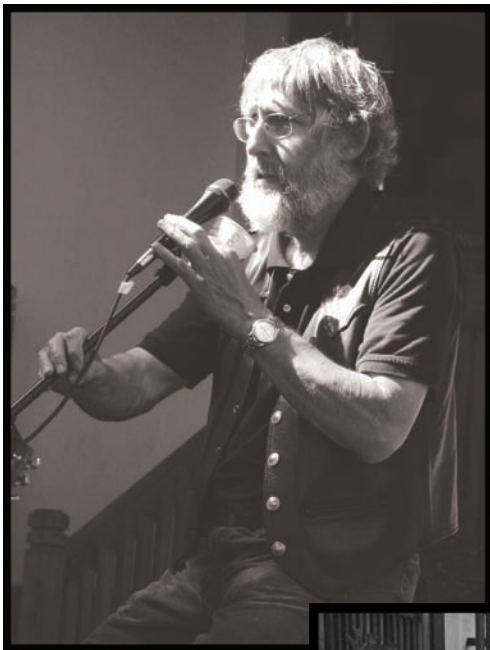
Right:
Larry Murante
Photo supplied by artist

Lower Right:
Orville Murphy
Photo by Anita LaFranchi



Above: Christy Aitken
Photo by Scott Aitken





Above: Jim Nason
Photo by Anita LaFranchi

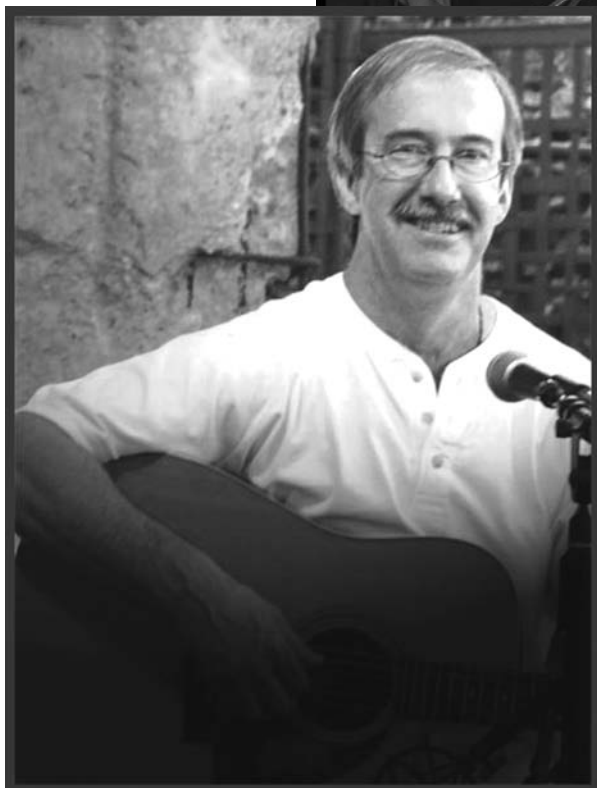


Above: Debonairs
Left to Right:
Ron Dalton, Alan Kausal,
Deb Seymour, Michael Guthrie
Photo by Anita LaFranchi

Right:
Amber Tide
Photo by Anita LaFranchi



Below:
Matt Price
Photo by Anita LaFranchi



Co-Produced by Michael Guthrie and John Nordstrand

THIS YEARS LINE UP INCLUDES:

Larry Murante / Brad Warren	June	3 rd
Marc Smason and the Chicago Seven	June	10 th
Amber Tide (<i>After the Fremont Solstice parade</i>)	June	16 th
Michael Guthrie / Jim Hinde / Shannon Beck	June	17 th
Eva Tree / Christie Aitken	June	24 th
Carl Allen / Brian Booth	July	1 st
Closed	July	8 th
Deb Seymour and the Debonaires	July	15 th
Matt Price / Scott Katz	July	22 nd
Jim Nason	July	29 th
Morgan and Graves / Percy Hilo	August	5 th
Orville Murphy and Friends	August	12 th
Boys of Greenweed Glen	August	19 th
Wendy Joseph / Greg Spence Wolf	August	26 th

Michael Guthrie is a singer/songwriter who regularly plays venues in the Northwest and is a Victory Music sound volunteer. He has produced his own CD and run his own coffee house/cafe, The Village Green Cafe, in Kaslo, BC from 1973-79. He studied sound engineering and recording at Sound Master Recording Studios in North Hollywood, CA in 1987. Contact: moorafafa@mindspring.com web - www.moorafa.com

Editors Note: History House, Pugets' Sound Concert series by Wes Weddell, Victory Concerts, and Victory Open Mics are good examples of how Victory members support each other.



Above: Boys of Greenwood Glen
From Left to Right:
Jim Rafferty, Dan Good, Ricky Gene Powell
Photo by Kirsten Lauzon



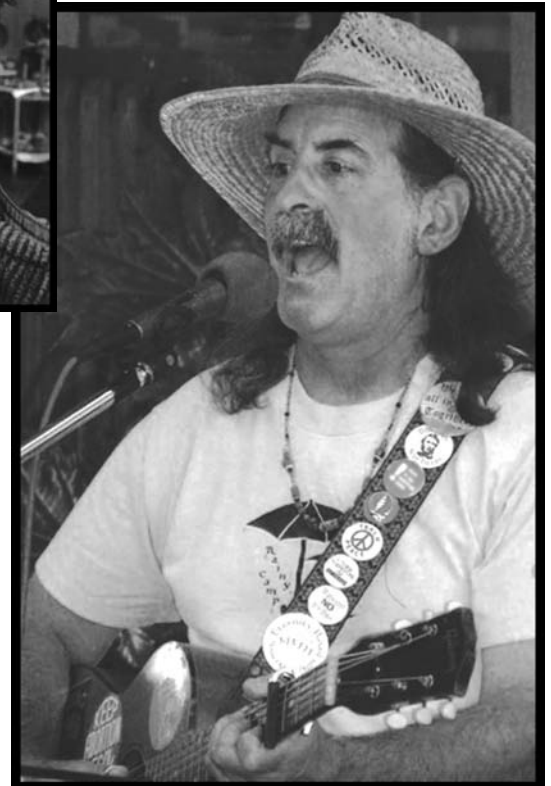
Above: Eva Tree Photo supplied by artist



Above: Wendy Joseph
Photo by Anita LaFranchi



Left: Mark Smason
Photo by
Nancy Nordstrand



Right: Percy Hilo
Photo by
Nancy Nordstrand

FOLK, ROCK, JAZZ AND BLUE SUNDAY

BY MARK DODGE

Camano Island's Art by the Bay July 21-22, 2007, 10 am – 5 pm

Camano Island has an arts festival? You might have never heard of Art by the Bay, but that's partly by design. In its 15 year history, Art by the Bay has grown from a small neighborhood artist's gathering to "Camano Island's Arts Festival," with more than 100 booths filled with fine art and craft, garden items and food; a children's art workshop; and a performance stage filled with live entertainment. The festival is sponsored by the Stanwood Camano Arts Guild – artists who in the fullness of time have come to support more than 12 hours of free live concerts to go along with their art. That's good for musicians, and the extra people that music brings to the festival are good for the artists, too. Artists and musicians working together and making something happen. It's a beautiful thing.

The music side of Art by the Bay has grown substantially in the past few years. What began as essentially an open mic (and BYO PA system) is now a proper stage under a tent with a big honkin' PA, a sound crew and (for the first time) a "headliner." The entertainment used to largely consist of acoustic solo performers and the occasional small band, limited by a small but growing budget to predominantly local talent. (For the first time, every act this year just happens to be a full band.) Since Camano Island is one of the "connected" islands – no ferries required – local includes Stanwood, Arlington, Marysville, Mount Vernon, even Everett and Bellingham. Lots of territory filled with artists and musicians – and their respective enthusiasts.

The quality of the concerts have been increasing rapidly, and this year, Art by the Bay is really kicking 'em up a notch. Saturday's music starts at 11 am with "slightly psychedelic bluesy folk-rock" from The Acoustic Detour, the best and latest incarnation of a band that has performed, in one form or another, at every "music-enabled" Art by the Bay. At 1 pm, Steve Harris & Friends deliver

some well-crafted original jazzy folk-rock with very cool harmonies and a new CD, *Here on Island Time*, which is getting great reviews (OK, just one so far, but it was a great one). At 3 pm, the eclectic six-piece Pocket Monkey performs intricate instrumental original jazz-rock. This amazing band of topnotch musicians rehearses for a year between one or two stunning annual performances, and this time Art by the Bay gets one of them.



Above: Nick Vigarino

Camano Island's festival can finally afford to hire one of its own this year. At 3 pm on Sunday July, 23, Nick Vigarino performs with a trio version of his band, Meantown Blues. Nick has performed in 11 countries on 7 different European tours, but has only played on his home island once. The Washington Blues Society named Nick best slide guitarist, bluesman of the year, entertainer of the year, and recently was added to their hall of fame. With Nick headlining, Art by the Bay is having a "Blue Sunday" this year, featuring da blues all day long. Local favorites Mark Bamber & Renegade

Radio start things up at 11 am, followed at 1 pm by a phenomenal young local 8-piece (sometimes 7) blues/funk/rock/soul band, Black & Blues.

The art scene on Camano Island can be a bit dramatic at times, with a big studio tour, several galleries, and plenty of art shows, sales, exhibits, and auctions competing for the same audience – usually an artsy kind of friendly competition, of course. Thanks in part to the high-visibility Pilchuck Glass School, good high school art programs, and persistent marketing by arts groups, the Stanwood-Camano area has something of a reputation as an artists' haven – a somewhat self-fulfilling rep, since having the rep causes more artists to move there. But it's really a pretty small community, and inevitable conflicts arise between issues of growth and quality with events like Art by the Bay; between preserving the "small town feel" versus attracting ever larger crowds and developing a regional draw. Most successful events learn to deal with this one way or another. Sometimes they go for it, sometimes they downsize, and sometimes they decide to hang it up. The Stanwood Camano Music Festival is an example of the latter – it lasted only two years, burdened by reliance on public money and a massive volunteer effort. Art by the Bay has, by default, taken over the local "music festival" mantle by growing slowly and paying its own way. The festival has been lucky to have persistent people guiding it along, or it wouldn't have lasted for 15 years. But who knows, maybe the Guild will decide to change it up and it'll be all solo acts again next year. Artists and musicians are such a fickle bunch...

It's somewhat by design that you may have never heard of Art by the Bay. Gas prices and ever-increasing traffic problems should tend to bolster attendance by locals at local events, and discourage driving to (or from) Seattle.

The festival's advertising and promotional efforts have been concentrated within the "local" media. Plus, the parking lots get full sometimes. But that's the price of success. You might want to check out Art by the Bay, even if you have to park down the street (the walk will do you good). It's a great little art-oriented festival that just happens to have a real commitment to supporting live music.

Art by the Bay happens on July 21 and 22 from 10 am to 5 pm at the Utsalady Elementary School, 608 Arrowhead Rd, Camano Island, WA 98282. For details and directions, see www.stanwoodcamanoarts.com

REVIEWS

To Submit your CD for Review - Please send to the Victory Office in Tacoma. This is the only way to get your CD reviewed.

BUY LOCAL MUSIC FROM INDI ARTISTS!

LOCAL

Local Country

MICHAEL O'NEILL: WHO'S BAD NOW

Sleeping Trout Music – www.michael-oneill.com



Michael O'Neill is a songwriter who now makes his home in the Pacific Northwest, but it is difficult to tell from his web site bio exactly where he has spent most of his life. It mentions Los Angeles, Mexico, and Texas, as well as years of touring as a performer, but there are hints of other wanderings and a darker side. So it should be no surprise that the lyrics on this CD are dominated by honky-tonk themes of lust, booze, the road, and good old boys. The opening and title song is typical of this genre – a road house romp celebrating low-cut tops, tight jeans, high heels, and a woman who dances “like that.” Most of the songs that follow are up-tempo and tightly produced with a full country band, including some fine lead guitar work. But eight songs into this ten song set, and just when you are thinking that the album is stuck in the honky-tonk, there is *Run to the Sea*, a simple acoustic love song that dives a bit deeper into a real relationship. Next comes *Better*, another mostly acoustic song that dwells on the value of simple

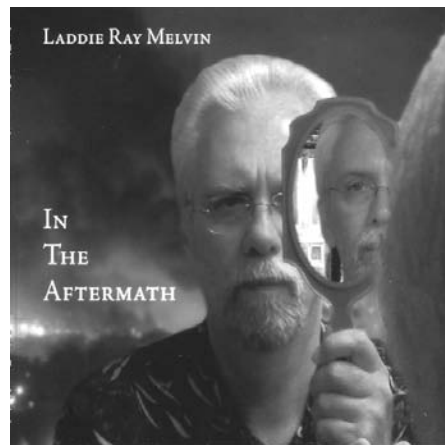
things. The last track on the CD is a reprise of the title song in an acoustic version. This is a nice touch and serves to remind us that O'Neill can still make good music after the honky-tonk is closed and the band has gone home. (*Gene Zierler*)

Local Folk

LADDIE RAY MELVIN: IN THE AFTERMATH

Self-issued LRM1047–

www.laddieraymelvin.com



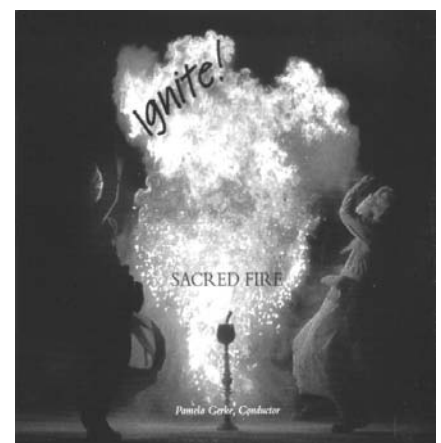
Laddie Ray Melvin is a folksinger that has lived and performed in the Pacific Northwest for over three decades. *In the Aftermath* is his second independently recorded collection of original songs. On the cover of this CD Melvin appears, with some help from a mirror, to be looking at us and through us at the same time, with billows of gray smoke rising ominously over his shoulder. Taken as a whole, the twelve songs offer a series of reflections on how to get on with life in troubled times. Religious themes – obvious or implied – run through many of the songs. “A Song For Jesus” is an homage to the haves and have-nots mingling on the street.

“The Last Supper” is the story of a breakup in which one of the parties involved hasn't quite figured out what's really going on. A few of the songs flirt with a blues or gospel feeling (“I'll Be Free One Day,” “Go On Home,” “Slipknot”). The arrangements are mostly straight ahead folk style guitar, bass, and vocals, with occasional drums and touches of mandolin. The guitar work is functional but not fancy and includes 6 and 12-string, resonator, and slide. Melvin's voice is well-suited to the lyrics - clear, expressive, and a bit weary. After listening to the title song, the smoke-filled sky on the cover makes sense. The song refers to the aftermath of “the attack” and offers an enlightened perspective on life in the post-9/11 era. If the spirit of hope in this song were more widely shared, this world would be a better place. (*Gene Zierler*)

Local Folk

SACRED FIRE: IGNITE

(Self-Released: www.SacredFireChoir)



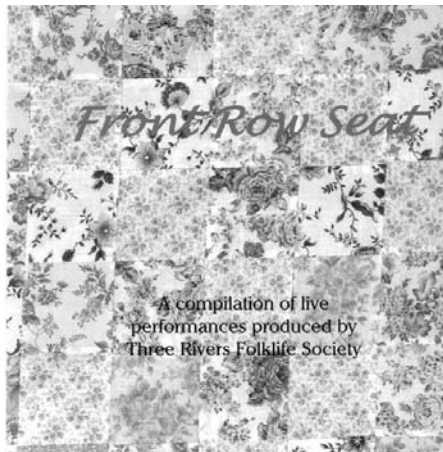
Sacred Fire is a choir, of mostly but not all women's voices, based in Seattle's Greenwood neighborhood, singing material that honors earth

and celebrates spirit. Pamela Gerke arranges the material and produced this CD, recorded at Jack Straw. It's choral music with a little accompaniment, mostly percussion, bass, and piano, guitar or violin. The opening lines of the CD, "We all come from the goddess, and to her we shall return, like a drop of rain, flowing to the ocean," lay out the scope for most of the material that follows, material that clearly would be joyous to sing in a community group like this one, but which perhaps doesn't communicate its full power when recorded and pressed onto a CD. (L.A. Heberlein)

Local Folk

**THREE RIVERS FOLK LIFE SOCIETY:
FRONT ROW SEAT**

Three Rivers Folklife Society, 3RFS CD 001 8.06



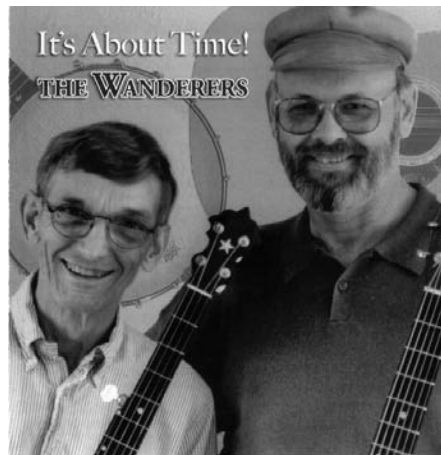
This is a double CD of cream-of-the-crop performances in and around the Tri-Cities over the last ten years. The producers say up front that it's meant to be a sampler, and "not a substitute for [the artists'] fine studio productions." Inasmuch as all these artists' CDs are good, sure, but some of these cuts are boffo, too! One cut that's been a staple on local folkie radio for years is Heidi Muller's smash, "Talk A Little Texan," and Shanghaied On The Willamette is here, too, with their fave, "Portland County Jail." Disc one also features Small Potatoes, JW Sparrow, Bill Staines, David Maloney, Joe Jencks, Linda Waterfall and others from both sides of the Cascades. There's a lot of variety in the styles and subject matter, though various wars and accompanying dissenting sentiments appear with some frequency. Unfortunately, a couple rad-lib spoken intros are left on, and no matter their sincerity, they detract and distract, offering no fresh inspiration (you know 'em by heart: "For the price of a B-1 Bomber, we could instead . . ."). Disc two is nautically

themed, with Hank Cramer and the Constellation Crew, Pint & Dale, Tom Lewis, Spinnaker, and Atlantic Crossing singing their seafaring hits, though the occasional landlocked tune slips in. The most delightful of these is Hawkeye Herman's "Rocket to Chicago," which is an original railroad song but with "Rock Island Line's" DNA. So this record, overall, is much more and much better than a modest "sampler." (Tom Petersen)

Local Folk

THE WANDERERS: IT'S ABOUT TIME!

#38702, thewanderers@iinet.com



Rarely is an album title as aptly named as The Wanderers' debut release, *It's About Time*, coming almost five decades after their forming back in 1959. That's right, they've been singing for 48 years and are just now releasing their first collection of songs! Started as a trio of Washington State University students with good friend Bernt "Al" Hansen on banjo, guitar players Carl Allen and Bill Murlin have spent their lives playing festivals and concerts. Now a duo, Carl and Bill have traveled all over this fair country, singing folk songs. The thirteen tracks included here all pertain to wandering and traveling, covering such famous songwriters as Harry Chapin, Don Edwards, Bill Staines, Woody Guthrie, Tom Paxton, and many others. While none of the songs are truly originals, Carl did add new lyrics to two pieces, and they all end up having that distinct Wanderers harmony stamp on them. Few of the songs are incredibly well known, but all seem perfect choices for their expert strumming and world-weary voices. They make you feel like they've lived every moment of these songs. This record is a treasure, but what do you expect from one so long in the making? Let's hope it's not their last. (James Rodgers)

Local Jazz

Mike and Val James: Back to Back

No #, Seachord Music,

www.seachordmusic.com



The pages of the Great American Songbook should be looking pretty worn and dog-eared, with all the people who have flipped through its sheets, looking for songs so strong, they're musically indestructible. And can you blame artists for looking? Rod Stewart added some legs to his flagging career with some well-picked song choices. Local favorites Mike and Val James trade tracks back and forth on their latest, *Back to Back*, and I was hoping for at least one duet, but alas, their voices never intertwined. Sixteen of the 17 tracks cover very common ground, with respectful covers of "The Lady is a Tramp," "Night and Day," "It Had to be You," and many other classic tunes. The strong support of musicians Steve Christofferson and Dawn Clement on piano, Jeremy Jones on percussion, and Kevin McCarthy on bass do breathe a little life into these oft-played melodies, but it was only on the new tune written by Val James, "Partners for Life," that my ears perked up. Both Mike and Val are good singers whose charm and intelligence shine through everything they sing, but unless someone truly has something new to add to these musical chestnuts, I think maybe we should close the old Songbook for a while. But maybe that's just me. These songs are classics for a reason, and if you could listen to these well-written treasures over and over, I say give Rod a rest, and give Mike and Val a chance to croon. (James Rodgers)

Continued on next page

Local Old Time
CROOKED STILL:



SHAKEN BY A LOW SOUND
Signature Sounds, Sig-2000

Portland's Crooked Still exploded on the scene as something quite new: grungy bluegrass, with a cello as the lead instrument. The sheer nerve and novelty of their first album lifted it above its rookie limitations, got them invited to Wintergrass this year, and set the whole world waiting to hear what would come next. Their newest is still gritty, and they keep up the offensive on the classics – they lead off with an aching, slow “Can’t You Hear Me Callin’”—so success hasn’t spoiled them. Rushad Eggleston’s grinds, shuffles, and dirty breaks on the cello may not yet have defined the position of the instrument in stringband music, but for now he stands pretty much alone, and Crooked Still keeps the banjo way down in the mix. The spotlight’s been shifting of late to vocalist Aoife O’Donovan, who has an alluring, fascinating, different voice. She may sing of the usual pains, loves, lusts, and losses, and make all those emotions powerfully real, but she is not gin-soaked, nor a blues mama, nor a coal miner’s daughter. It’s the complicated sound of the new generation, and it’s a good thing. She brings fresh relevance to moldy oldies like “Railroad Bill” and “Little Sadie,” so don’t think the group is coasting on jam standards when you

**NEW ANCIENT VICTORY’S
OPEN MIKE**

Thurs June 7 at 7PM

MUSICIANS OF 1965-1990

OPEN MIKES

Antique Sandwich, Tacoma

\$5 gen \$3 Victory, Sr, kids

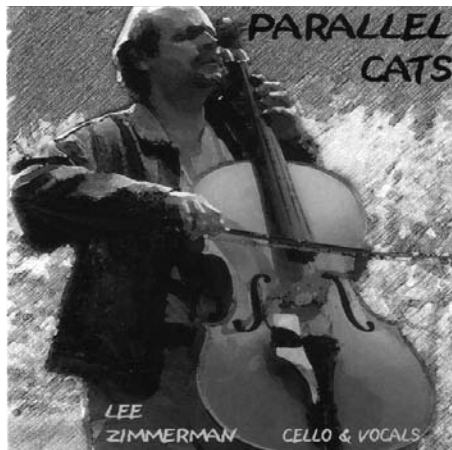
info 253-8636617

look at the set list. Come to think of it, the name “Crooked Still” has some very deep, very apt layers about it . . . (Tom Petersen)

Local/singer-songwriter

LEE ZIMMERMAN: PARALLEL CATS

Self issued, contact celloman@hotsprings.net



I was charmed by *Parallel Cats*. I’ve never heard a cello played quite the way Zimmerman plays it, and I don’t think I’ve ever heard a folk singer accompanying himself on the cello. The result is quirky, rhythmically eccentric and intriguing. The songs on *Parallel Cats* were written by Lee Zimmerman, John Herman, John Smith, Bob Telson, Tenley Field, Vicki Randle, and Kate Wolf. The styles are as varied as the songs’ authors and incorporate jazz, swing, classical, traditional and gypsy elements, which Zimmerman expresses in his unique style of plucking and bowing. His voice is interesting too. Soft and heartfelt, its baritone is less than perfect, but it compels the listener to pay attention and at times is vaguely reminiscent of Neil Young’s voice. “Sothisis,” written by John Herman, is one of the highlights for me. I like the gypsy pathos conveyed by both cello and vocals. “Gracie Lives,” is another highlight. It’s a jazzy, bluesy instrumental written by Zimmerman. “Many Ways and Whales,” also original pieces, are love songs with endearing lyrics and equally endearing instrumentation. Zimmerman, who makes his home in Montana, has played in Alaska, New York, Connecticut, and the Bumbershoot Festival in Seattle among other places. *Parallel Cats* is a rare treat. Its one of kind sound is worth repeated listening. I look forward to hearing more from Zimmerman. For more information, check out his website at celloman@hotsprings.net. (Heidi Fosner)

BLUEGRASS

SPECIAL CONSENSUS:

THE TRAIL OF ACHING HEARTS

Pinecastle PRC1156; widely available

This is the thirteenth album from a band with thirty years’ bluegrass experience. In addition to the Hank Snow title cut, Special Consensus covers songwriters from the Louvin Brothers to Irving Berlin this time out, along with several of their own: the Ron Spears originals “I’d Like to Wander Back to the Old Home” and “Lift Your Voice in Prayer,” and the jazzy instrumental “Burns Breakdown” in the style of Jethro Burns, credited to Greg Cahill and Justin Carbone. Banjo roller Cahill is the band’s patriarch (and current president of the International Bluegrass Music Association), Carbone the current young guitarist, Spears the impeccable mandolin player. Dave Summers’ “Ten Mile Tennessee” is as pretty a song as you will ever hear, but I think my favorite cut here is Dave Presser’s “Rich Man’s Coal” “Been working down in a hole in the ground, digging in the rich man’s coal.” (L.A. Heberlein)

BLUES

WATERMELON SLIM: THE WHEEL MAN

Northern Blues, no #; generally available

Watermelon Slim has a new friend and fan: Jerry Wexler, Atlantic Records legend, producer of the greatest Blues and Soul records of all time, confidant to the greatest of the great. Wexler rightly proclaims Slim and his band, The Workers, to be the best Blues outfit today, which should mean that this latest release is the year’s best Blues CD. Should. It’s an energetic record, loud, thumpin’, pumpin’, growlin’ and grindin’. The Workers have never sounded better. That’s the problem: having been discovered, Watermelon Slim now gets the de-luxe packaging and production, and that layer of grime that characterized their earlier records is missing. The extravagant crudeness, the violent pain of last year’s self-titled release is tempered by a new-found precision in the playing and the effort by Slim to write all good lines, instead of knocking out gems amid the offenses. Result: a bunch of good, but not great, songs, backed by fabulous, but less soulful playing. This group deserves all the success headed their way, and this record is a sound purchase for anybody. Don’t buy it without picking up the older releases, though. (Tom Petersen)

BOOK

BRIAN BALTHAZOR:

ENCYCLOPEDIA OF GUITAR CHORD INVERSIONS
Mel Bay, ISBN #978-0786672554

Look at your guitar: is all the fret wear on the first three frets? Look at your fretting hand: does it seem to curl toward the same old C, D, G, and A? There's a whole world of alternatives available, plus a shortcut to some music theory and better improvising and soloing, right at hand. They're chord inversions, and this book has them all. Any guitar player will get hours of entertainment and a whole head full of ideas just messing around, opening to any page and strumming in these new positions. A more studious approach will lead to remarkable results. Chord inversions produce the same chords with unusual combinations – the necessary notes played on different strings. This results in interesting new tones, without resorting to alternate tunings. Some of the most admired players achieve their signature sounds, in part, through using chord inversions instead of the same old, same old: Dave Matthews and Bob Weir leap to mind. This book could be the most exciting thing to happen to your own playing in a long time. As with all Mel Bay editions, the illustrations are clear, the organization is easy and intuitive, and they've got the right guy to explain it in Brian Balthazor. You're never too old to learn! (*Tom Petersen*)

KAREN EHRHART AND R.G. ROTH:
THIS JAZZ MAN

Harcourt Children's Books, ISBN 0-15-205307-7

This Jazz Man takes the novel approach to introducing tykes to music, by giving them a sing-along that conveys the names and concepts that matter, such that they'll be inspired to ask to hear the jazz, see the dancing. It's a rewrite of "This Old Man:" no paddywhacks, he's hep! He stomps, he slides, he plays jive, he scats, he blows. The pictures are colorful, mixed media creations that are both whimsical and true to their subjects. The giants of jazz are easily recognizable: Duke Ellington, Fats Waller, Dizzy Gillespie, Louis Armstrong. For older kids or parents, there is an appendix with brief bios of those artists and the others who appear in the book, Charlie Parker, Chano Gonzalez, Art Blakey, Chales Mingus, and Bill "Bojangles" Robinson. Once intrigued, even the little ones will want to sit in Mama or Daddy's lap and hear these parts, too. It would have been nice to package this book with a sampler CD, but

the idea is to go exploring. Take the kids to the library or the record store and get the CDs by the legends (or a video documentary, or *Stormy Weather*). This book is bound to be a favorite and an inspiration. What could be better? (*Tom Petersen*)

COUNTRY

KRISTI MORRIS: SHADE TREE PICKIN'
(Spiritwood Music, SM 13)

The title and the confident drape of Ms Morris over her Taylor might suggest an album of smoking instrumentals, but it's actually a country vocal album by this young, talented songwriter. Morris is a pert Kentuckian with a sweet voice and a big bag of melodies, and her record has the kind of fresh spunk that the first Judds album had – she may be a force to be reckoned with. Several of the songs here are aimed straight at the charts and ought to get there, like "Hip to be Hick," her own take on the Country Before It Was Cool/Redneck Woman line. Most of the songs, actually, are down that two-lane blacktop: Kristi's Country, she's from the Country, lives in the Country, loves the Country, left Country but it didn't leave her, remembers Country, is getting' back to the Country, Country is home, Mama's Country . . . OK, that dog'll hunt, but by the end of the CD, the pooch is pooped. Rather than come across as a concept album, at times it more resembles a demo of great material that big, established stars could dip into. Morris does a bang up job, to be sure, and has personality and charisma, but it could be that some of these songs might fare even better in other hands. The best tune, "Play It Loud," is a classic belter about a family where everyone plays an instrument except little sis, who plays the radio. Morris sounds like little sis, but the song's main sentiment calls for Gretchen Wilson-type pipes and swagger. (*Tom Petersen*)

JERRY SALLEY: NEW SONGS, OLD FRIENDS
Mountain Home Music Company, #MH 11152

Jerry Salley makes no bones about his primary occupation: songwriter. It's right on the jacket, a fountain pen on a sheet of music. Every so often he'll sing a few himself – he has a serviceable voice, and his albums are fine, backed as he is by the Nashville A Team. As the title of this latest release indicates, he's duetting

with the hit paraders he's written million sellers for. Can't go wrong: Doyle Lawson, Del McCoury, Rhonda Vincent, Carl Jackson, the Oak Ridge Boys, Vince Gill, Ricky Skaggs, Sharon White, and Larry Cordle wrap their pipes around Salley's thoughtful compositions, while Adam Steffey, Bryan Sutton, Stuart Duncan and Rob Ickes bend strings—and that's just a partial list. The personnel give the record a Bluegrass bent, but accommodating Salley and meshing some styles de-twangs it all one notch. There's still plenty of verve, though, and the result might be characterized as Contemporary Country, unplugged, making it a darned sight better than the amped-up junk that gets on the radio! (*Tom Petersen*)

THE WILDERS: THROW DOWN (re-release)
(Free Dirt; DIRT-CD 0053)

Hands-down the most popular band at Wintergrass in '05 and '06, The Wilders put on the most entertaining show in all of country music, and their records come about as close as can be expected to capturing that excitement. *Throw Down* was their small-label release from 2005 that picked up national attention as fans in every city besieged their local radio stations with requests in the wake of live appearances; deservedly, the group has been picked up by a bigger label so you don't have to wait to buy this or their other two CDs out of their suitcase anymore. The fresh version has some bonus tracks – an outtake and a couple live-on-the-radio cuts done at our own KEXP, but they don't add much. If you already own *Throw Down*, no need to get this edition; if you don't have this CD, and you are even remotely a Country fan, fergoshsakes crawl out of your cave, spend your last dime and rectify the situation! (*Tom Petersen*)

FOLK

JORMA KAUKONEN: STARS IN MY CROWN
(Red House; generally available)

Most of Jorma Kaukonen's records over the last thirty years have offered him playing traditional finger-picked blues on the guitar, with little or no accompaniment. The extensive personnel list on this CD promised a big-budget breakout. Unfortunately, the production (by Byron House) is overproduction, mostly the sappiest stuff you can imagine: syrupy strings on the opening cut, a children's choir later. The best cuts, like "Fur Peace

Continued on Page 20

06/07/07 Ancient Victory's Open Mike Antique Sandwich 5102 N Pearl Tacoma 7-11 pm \$5 gen \$3 children and seniors & Victory Member Historic Open Mike for Victory players only from 1965-1995 at Antique, Tracks, Court C etc Chris Lunn, 253-863-6617 POB 7515, Bonney Lk WA 98391

06/07/07 David Guilbault Tashiro Kaplan Artist Lofts 115 Prefontaine Place South Seattle 7 pm Donations Singer/Songwriters David Guilbault & Charlie Spring perform during Pioneer Square Art Walk www.myspace.com/davidguilbaultsongs

06/09/07 Alleyoop Haller Lake Community Club - Family Night 12579 Densmore Ave. N. Seattle 7 pm \$10 family ticket Allyoop (Allan Hirsch) children's entertainer tells stories, asks riddles, sings songs, plays musical games. Family fun. HallerLakeArts@comcast.net, hallerlake.info/artsevents.html

06/10/07 Andy Blyth Birthday Party Musical Church for All Peoples Unity of Bellevue, 164th & NE 4th Bellevue 7-9 pm donation Share an evening of music & song at regular church service - Special guests include Victory Musicians roasting Andy. Sue Peterson - 206-235-9838

06/10/07 Marc Smason & the Chicago 7 - Jazz of the '30s! History House Sculpture Garden 790 N. 34th Seattle (Fremont) 2 - 4 pm free Marc Smason - Trombone/vox, Beth Fleenor - clarinet, David George - trumpet, Michael Gotz- guitar, Oleg Ruvinov- tuba, Larry Jones- drums. 206-760-1764

06/12-17/07 Smokey Joe's Cafe Jazz Alley 2033 6th Ave (alley entrance) Seattle Longest running musical review in the history of Broadway www.jazzalley.com

06/14/07 Beacon Hill Orchestra Nana's Soup House 3418 N.E. 55th Seattle 7-9 pm free Marc Smason & his quartet 206-760-1764

06/15/07 Hank Cramer Nanaimo Folk Connection German Cultural Centre, 71 Caledonia Street

06/15/07 Marc Smason & the Chicago 7 3rd Place Books 17171 Bothell Way N.E. Lake Forest Park 7:30 - 9:45 pm free Marc Smason-Trombone/vox, Beth Fleenor-clarinet, David George-trumpet, Michael Gotz-guitar, Oleg Ruvinov-tuba, Larry Jones-drums. 206-760-1764

06/15/07 Shohorn/Michael Conley Collective Visions Gallery 331 Pacific Avenue Bremerton 7 pm \$15 advanced sales, \$18 at door Jazz saxophone with electronic tap dancing one man show. Phone 360-377-8327 for tickets

06/16/07 Caren Armstrong Three Pines House Concert Bend, Oregon. Contemporary Folk/Artist from the Bay Area! Outstanding musician! www.CarenArmstrong.com

06/16/07 Hank Cramer Sooke Folk Club Knox Presbyterian Church, 2110 Church Street Sooke, Vancouver Island 7 pm By donation Open stage, followed by Hank Cramer concert 250-642-7681

06/16/07 Kellee Bradley Edmonds Art Festival Frances Anderson Cultural Center, 700 Main Street, Edmonds, Edmonds Free 2:30

06/24/2007 Dan Carollo & Elliot Grasso Sammamish Presbyterian Church 22522 NE Inglewood Hill Road Sammamish 7-9 pm \$5 suggested donation Dan Carollo (acoustic guitar) performs with Elliot Grasso (uilleann pipes, flute), and the Baile Glas Irish Dancers. www.celtgrass.com

06/23/07 Shoreline Arts Festival 18560 1st Ave NE Shoreline 10am Free/Donations appreciated Featuring some of the Northwest's best bands, including JD Hobson, Camille Bloom, Downtown Mountain Boys, Alma Villegas Kellee at 206-417-4645

06/24/07 Shoreline Arts Festival 18560 1st Ave NE Shoreline 10am Free/Donations appreciated Featuring some of the Northwest's best bands, including Crookshank, Reggie Garrett, Darrius Willrich and Locust St Taxi Kellee at 206-417-4645

06/28/07 - 07/01/07 Bill Frisell & Friends Jazz Alley 2033 6th Ave (alley entrance) Seattle With Tony Scherr & Rudy Royston & special guests Ron Miles & Chris Cheek Check out website for time www.jazzalley.com

06/30/07 UkeFest Dusty Strings Co. 3406 Fremont Avenue North Seattle All day, Saturday & Sunday Call 206-634-1662 Giggles not - this is serious! Fingers fly with blues, ragtime, jazz, and old time music played by master musicians. 206-634-1662 www.dustystrings.com

WEEKLY VENUES

SUNDAYS

Every 1st & 3rd Sunday Victory Music Open Mic Alderwood Mall, next to the fireplace at the Food Court 3000 184th Street SW Lynnwood Sign-up 4:30pm, music 5 - 7 p.m. Free victory@nwlink.com

Every Second Sunday Cape Breton/Scottish Traditional Session Celtic Bayou (see celticbayou.com) 7281 W Lake Sammamish Pkwy NE Redmond 4 p.m., Second Sundays Free Monthly Cape Breton traditional session open to players at all levels; dancers or singers welcome. Susan M Burke (susanmcburke@msn.com)

Every Sunday Irish Music Session Fados First Street and Columbia Seattle 4 p.m. free Beginning to Intermediate Irish Music Session. Come join the fun! marygrider@yahoo.com

Every Sunday Island Music Guild Open Mic Pegasus Coffee House 131 Parfit Way Bainbridge Is 7-9:30 p.m. donation. 2 songs

Every Sunday Scotty Harris/ Mark Whitman the J&M Cafe 201 First Avenue Seattle 9pm R&B jam Maridel Fliss - Mflissm@aol.com

Every Wednesday Malcolm Clark Acoustic Open Mic The Shire 465 NW Chehalis Ave Chehalis 7 - 9pm free Acoustic open mic, singer/songwriters welcome 360-740-4312

Every Wednesday Mid-Week Jam Laurelwood Event Center 123 North Blakeley Street Monroe 7:30pm - 10pm Donation Jam-live & on-stage! Any genre. Smoke free.

THURSDAYS

Every 1st Thursday Victory Music Open Mic Crossroads Shopping Center 15600 NE 8th Street Bellevue sign up 5:30 Music 6-9 p.m. Free. Food Court Market stage has a piano & great sound system

Every 1st Thursday S.O.N.G. meeting NW St John Vianney Parish 12600 84th Ave NE Kirkland 7-8:30 p.m. Address change from Mills Music (Check phone # to be sure) 425-806-0606

Every Thursday The Fourth Ave. Celtic Session Plenty Restaurant/Pub Fourth Ave. and Columbia St. Olympia 7:30-10 p.m. no charge An open session where Celtic, Folk, & Old Time music is played & sung. Good food, spirits. <http://home.comcast.net/~onebutch>

Every Thursday Giants Causeway Irish Session Giants Causeway Irish Pub 201 Williams Avenue S. Renton 7ish-10 p.m. FREE Giants Causeway is the most welcoming Irish Session in the Northwest. Free food and drink if you can play!

Every Thursday Ham Carson Quintet New Orleans Restaurant 114 First Ave S Seattle 7-10 p.m. no cover Swinging hot jazz for listening & dancing. 206-622-2563

Every Thursday Out of Tune Open Mic 15th Avenue Bar 7515 15th Ave NW Seattle Sign up 8 Show starts 8:30 p.m. Open mic music and poetry 206-208-3276

FRIDAYS

Every Friday Open Mic Wired and Unplugged Internet Coffee House 717 First Street Snohomish sign up 6 p.m. music 6:30 p.m. Free Courteous crowd 360-568-2472

Every Friday Glenn Harrell Meconi's Pub & Eatery 709 Pacific Avenue Tacoma 4-7pm No Cover Acoustic 253-212-0387

SATURDAYS

Every 1st and 3rd Saturday Tacoma Celtic Players Open Session Spar Tavern 2121 N. 30th St. Tacoma 2-4 pm free beginner/beginner-friendly session Tune list on www.sessionsnw.com/washington.html

Every 1st and 3rd Saturday Tacoma Celtic Players O'Farrell's Restaurant 1100 N. Meridian Puyallup 2-5 p.m. free This is an open Irish/Celtic session for beginner and intermediate players. Non-smoking. Jamie Marshall: lowellirish@yahoo.com

FESTIVALS:

You Don't Have to Play at a Festival Event:

BY CHRIS LUNN

Besides playing at festival events, there are other ways to participate and improve your business model. A number of musicians do just what the crafters, artists and vendors do—they apply for and pay for a space at an event. Doing so is not for the faint-hearted or casual musician, but for those trying to develop a career in music with a long-range multifaceted music business plan. °Music is art, but it is a business if you want to make a living at your art.

So how do musicians like Gary Jess, Magical Strings and Brian Crain use festivals to increase their business? Pianist and composer Gary Jess almost exclusively uses festival events of all types (art, community, holiday gift, garden events and more) to sell his recordings. Jess's product is sold at perhaps as many as 35-40 events a year. Jess, his wife and some relatives (when they have two shows with booths the same day) run the booths, which are set up to sell CDs, period. I will see them at the huge Tacoma Dome Holiday and Gift show, art shows, and community shows like the one in Wenatchee. They also get names for future mailings, but between the Web site and the sales at festival style events, that is the business. Jess occasionally performs, but that is not a big part of the business model.

Like Jess, Brian Crain is a pianist and composer who uses events in a similar fashion. He will be at arts and crafts shows like Custer Spokane, Coeur d'Alene and the Wenatchee Apple Blossom Festival. He also performs a number of concerts, but even more interesting are the opportunities he has had to record in Europe and Asia (and perhaps other countries in the future). Arranging his compositions for classical orchestras opens up all sorts of doors. First, it gives a whole different slant when selling in the field—he has this orchestra behind him. He has great stories to tell that encourage people to buy. Just the fact that he is in so many cities in the Northwest he is opening opportunities over the next decade to play with orchestras. He also gets to arrange the music he loves to compose for the orchestra. This is an exciting and magic time

for Brian. You never know where music will lead. I like to say that you need to throw a lot of things at the wall and be open to what falls at your feet.

Brian also has been involved with children's books. His father is a fine photographer and his mother a potter, so they help each other. Sometimes father and son will take a double booth and offer photography and music in the same booth.

Magical Strings uses festivals in a multi-tasking fashion that is pretty amazing. For the most part, Phil Boulding is the one who runs the booth at festivals. Many of you have seen them and their booth at Folklife, but they do juried arts festivals, arts and crafts shows, community festivals, gift shows as well as some music festivals. They probably have a booth at fifteen festival events a year. Here is how they use the booth to drive their business forward:

- Sell their CDs
- Sell their own handcrafted instruments or take orders
- Encourage people to take and enroll for the classes they teach
- Encourage people to enroll in their summer camp
- Promote upcoming events, specifically their famous Celtic Yuletide concert series around the holidays
- Get names for their large mailing list for future sales and concert promotions
- To get other music employment, perhaps even a the festival they have the booth in

So festival events are an integral part of a much larger business picture. Festivals are wound in the fabric of all the multi-business approaches they run. Each business part generates revenue and encourages you to participate in another portion of the business. So if they have a concert, they are selling CDs, promoting other concerts or arranging to deliver a harp at the Inland Warnings art show in Spokane.

Then there are other folks who just go to community and gift shows and sell big band music, or swing music, or 50s hits, or historic rock 'n roll. They cannot get into art shows or crafts shows, just community festivals that take commercial booths rather than arts booths.

What is the process to get into a show with a booth? First, you have to find out if an event allows music booths into their show. Most of the second and third tier juried arts or arts and crafts shows allow your own original music to be sold at an event. Events like the Wenatchee Apple Blossom Festival would be an example. If you are a cover artist, then you have to look to community events that allow commercial and imports into their events. The Seattle and Tacoma Holiday & Gift shows would be examples.

Second, you have to find out the deadlines as well as the application and jury procedures for a festival. So you have to be ready for such things as a sample of your music, pictures, pictures of your booth setup (they have no interest in a box of CDs thrown on a table), artistic background information and more.

Third, you have to design a booth to attract people, to play your music, to properly display, to sell, to show you in action elsewhere and to do business. We'll discuss this in next month's column.

Have a question or idea for a column? Or maybe you disagree or have a different slant? Call 253.863.6617. Or if you have done some Northwest festivals and want your "for sale" CDs reviewed in the Festivals Directory, send them with promo pack to PO Box 7515, Bonney Lake, WA 98391.

Chris Lunn founded and has run the Festivals Directory for the past nine years, and continues as volunteer editor writing festival reviews, visiting 200 festivals a year, and reviewing CDs and DVDs of artists that perform on the festival circuit. He founded Victory Music in 1969 and continued with Victory to 1997. Currently Lunn runs Ancient Victory's Open Mic, bringing back musicians from 1965 to 1990 that played open mics he ran. The next one is June 7, 7 pm at the Antique Sandwich Company in Tacoma. Lunn also has his own consulting business for musicians, artists, vendors, art guilds, music clubs, and festival event producers.

NOTES FROM PORTLAND

THE FOLK ALLIANCE REGION WEST!

November 2 - 4, 2007

BY DICK WEISSMAN AND TOM MAY

Dick Weissman here.

The Folk Alliance Region West (FAR-West) conference information is now available! Check out their website at www.far-west.org for information on the November conference in Vancouver, Washington. I'll use this column to talk about FAR-West, and why I think their conferences are a worthwhile experience for performers, venue operators, radio folks and people who are fans of folk music and dance.

First of all, you'll be hearing a ton of music over a three-day period. There will be bluegrass and old-time music aficionados, singers, instrumentalists, devotees of world music, blues musicians, singer-songwriters, ballad singers and people who like to dance. If you're a professional performer, or aspire to be one, there are opportunities to network with other people who share your goals. You may or may not get gigs, but you can certainly make contacts that will help you get gigs in the future.

I've been to a half dozen national Folk Alliance meetings, and to two of the three FAR-West gatherings. FAR-West is much more reasonably priced, and the reality of the matter is that as the price of gas and airplane fares have escalated, the national Folk Alliance is caught up in an odd conundrum. If you can afford to go there, it probably means you're already making money as a performer, you may therefore be able to afford to tour nationally, and very likely you don't need to go there. The United States is a big country, and touring regionally makes a whole lot more economic sense at this point in time.

Last fall there were about 400 people that came to the conference in Sacramento. It's big enough to be worth attending, but not so big that you feel as though you will get lost in the shuffle. Sign-up forms and information on dates for showcases and exhibition tables is now available on the FAR-West website.

Tom May here.

As performers and/or songwriters, we often necessarily function in an atmosphere that can be somewhat isolating. One of the most enriching aspects of Folk Alliance conferences is to remind us that we are part of a greater community that is striving to be as creative and productive as we are ourselves.

I served as a board member of the National Folk Alliance organization in 1995-1996 (www.folkalliance.org/). Both the regional and national conferences are tremendous opportunities for musicians, songwriters, and other members of the acoustic music community to become re-energized and excited about this music we all believe in.

This November's conference in Vancouver, Washington is an unusual chance to connect with a wide cross section of acoustic music resources. There have only been two previous conferences in our area: the National Folk Alliance conference that was held in Portland in 1995, and the 2001 conference held in Vancouver, British Columbia. This November's regional conference is the only scheduled event in the foreseeable future that will take place in our neck of the woods, so do not miss it!

Continued on page 21

WENATCHEE RIVER BLUEGRASS FESTIVAL

BY DAVE MALLICK

Well, the snow has finally melted, the fruit trees are in full bloom with young fruit, the garden is tilled and partially planted, and you've had to mow the lawn a few times. These things can only mean one thing: the outdoor bluegrass festival season is upon us! And what better way to get into the swing of things than to join us in Cashmere, Washington for the fifth annual Wenatchee River Bluegrass Festival, June 15 - 17, 2007.

In it's fifth year, the WRBF will once again provide festival goers with an excellent line up of entertainment including Kentucky favorites Bottomline; local heroes Prairie Flyer; Oregon-based True North; The WJRB Band; and as a special treat, the long hoped-for reunion of Frontline. In addition to the festival bands, we will again host the Guitar Flatpickin' Contest,

with prizes awarded to the top five contestants. First place winner will receive a one of a kind handcrafted dreadnaught guitar from SMI Instruments valued at \$2500. All the usual festival activities you have come to expect—instrument workshops, food & beverage vendors and band scramble—will be provided as well. Camping will also be available, with or without full hookups. More information can be found by going to the website: by calling Marie at (509) 548-1230 or Chuck at (509) 548-8663 or the web: www.WenatcheeRiverBluegrass.com

This year's festival, put on by the good folks of the Cashmere Community Coffeehouse, promises to be our best yet. The Cashmere Community Coffeehouse is comprised of a small but mighty Board of Directors, along with an army of enthusiastic volunteers, all dedicated to

the preservation of bluegrass music in all its forms. Throughout the winter months, this organization sponsors monthly Coffeehouse shows at the Cashmere Riverside Center, a 300+ seat venue, seemingly created for just such performances. Over the years, this stage has been graced by nationally and internationally known musicians like Bobby Hicks, David Parmley, Randy Graham, Growling Old Men John Lowell & Ben Winship, as well as a myriad of local and regional bands. Some of these artists have performed here multiple times, both at the Coffeehouse and the Wenatchee River Bluegrass Festival. These include Laurie Lewis & Tom Rozum, John Reischman and the Jaybirds, Chris Stuart and Backcountry, Prairie Flyer, and the Leah Larson Band. Our enthusiastic audience, coupled with our down home atmosphere and top notch sound people make Cashmere a favorite stop for touring bands.

The Wenatchee River Bluegrass Festival serves another very important function in North Central Washington. Each year it brings new folks over the mountains to experience the beauty and hospitality of our great region. It's an easy drive

Continued on page 21

ACCENT ON MUSIC THERAPY

Defining and Demystifying Music Therapy!

BY NANCY HURLLOW HOUGHTON, M.A., MT-BC

If I had chosen to be a teacher or a plumber, I might not find myself in this situation. It occurs all too frequently. I'll be calmly sipping my favorite local wine at a party, relaxing, socializing, when the peaceful reverie is interrupted by the question, "What is music therapy?" Not that I mind the question so much. It beats some of the other, well-intended but sadly misguided queries, such as, "Music really does soothe the savage beast (or breast, depending on the version you've heard), doesn't it?"

At this point, I generally reach for another glass of my favorite local wine, lounge back, and prepare to embark on my own definition of music therapy which is derived from experience, interpretation, and plain ol' rote memorization of the American Music Therapy Association's (AMTA) wording: "Music Therapy is an established healthcare profession that uses music to address physical, emotional, cognitive, and social needs of individuals of all ages. Music therapy improves the quality of life for persons who are well and meets the needs of children and adults with disabilities or illnesses. Music therapy interventions can be designed to: promote wellness, manage stress, alleviate pain, express feelings, enhance memory, improve communication, and promote physical rehabilitation. Research in music therapy supports its effectiveness in a wide variety of healthcare and educational settings."

At this point in the conversation, depending on how much of their own favorite local wine has been consumed, the listener either stares blankly and nods as if some great ancient wisdom of the universe has suddenly appeared to them; slips silently off into the crowd; or ponders this information with a gleam of excitement lighting the eyes, and embarks on a path toward enlightenment with a series of follow-up questions. This is when I trade the favorite local wine in on a double-shot espresso, as I know it is going to be a long, fascinating evening. We are, after all, discussing one of my favorite subjects.

One of my professional goals is to shed

some light on the often confusing array of practices using music and sound in healthcare and education. As these practices and professions emerge, we are seeing turf wars. Recently, myriad sound healing practices have emerged as treatment options. These include both ancient and modern techniques primarily based on anecdotal evidence. Sound healing practitioners use a variety of modalities such as gongs, tuning forks, harps, and chanting to attain or restore physical and mental balance. Here, the sound is the primary agent of change, whereas in music therapy the therapist is primary catalyst, with music used as a tool.

Music therapy and other sound healing methods are rapidly gaining media attention as viable complementary care options in medical, psychological, and school settings. However, the broad spectrum of offerings is confusing and overwhelming for consumers, hospital administrators and educators. Here is a brief synopsis of several music modalities:

MUSIC THERAPY: Defined (above) by AMTA. The major point here is that music therapy is the clinical and evidence-based use of music to accomplish individualized goals. Training requirements are a minimum of a Bachelor Degree in Music Therapy followed by a 1200-hour clinical training internship and an exam to obtain Music Therapist-Board Certified. Master and Doctoral degrees are available.

MUSIC PRACTITIONERS: Music practitioners recognize music with therapeutic enhancement to the healing process and the life/death transition. Requirements: 72 hours of class time and 20 hours of clinical training to obtain Certified Music Practitioner status.

HARP THERAPY: Harp therapy is a general term used to describe the continuum of types of therapies in which the harp is used in institutional or clinical settings.

SOUND HEALERS: Sound healing is the therapeutic and transformational uses of sound and music. No formal training is required.

CLINICAL MUSICIAN: Clinical musicians play healing music at the bedside of hospitalized patients. Training is acquired through completion of a home study course.

MUSIC-THANATOLOGY: Music-Thanatology is a palliative medical modality employing prescriptive music to tend to the complex physical and spiritual needs of the dying. A two-year training program is required for the credential Certified Music-Thanatologist.

Several subcategories are found within the above music modalities. Sound Healing is perhaps the most broad, as it includes areas such as: Cymatics, Sonic Brain Entrainment, Bioacoustics, Sonic Acupuncture and many more. All of this leads one to ask, "How do I find a music therapist or practitioner to meet my needs?"

In order to begin your search, consider what it is you are trying to do with sound and music. Is your Aunt Dot in hospice? Is your son Joey experiencing learning difficulties or behavioral challenges? Are you looking for alternative ways to address that nagging lower back pain? Your goals may dictate which way you go.

When selecting a music therapist or other practitioner, you might bear in mind a few questions to ask: Is there evidence to support the treatment? How did the practitioner receive training? Is she/her credentialed? How long has he/she been practicing? What kind of results should you anticipate, and how are those tracked or measured? What sort of time frame are you looking at? Are there clients you could contact for a reference?

While music and sound interventions are generally considered to be non-invasive, safe ways to address many aspects of physical and mental health, the consumer or administrator needs to be informed and aware of the benefits and risks. You should feel confident that you are getting the most for your time and money, and that you are getting the most current, verifiable treatment available.

For more information, contact:

American Music Therapy Association:

www.musictherapy.org

Music Therapy Association of

Washington:

www.musictherapywa.org

Music for Healing and Transition

Program: www.mhtp.org

International Harp Therapy Program:

www.harptherapy.com

Sound Healers Association:

www.soundhealersassociation.org

Music-Thanatology:

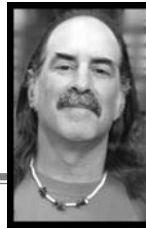
www.music-thanatologyassociation.com

Nancy H. Houghton:

nhhoughton@msn.com

FOLKING AROUND

Luthiers!



BY PERCY HILO

In a nation that abounds in assembly-line production, televisions, CD players and supermarkets, it's easy to lose track of where our necessities and amenities come from. It's primarily a subconscious feeling, but it wields a huge influence on our behavior and leads to a general atmosphere of appreciating quality results while remaining basically unaware of the skills and labor required to manifest them. Our fast-paced lifestyles, reliance on conveniences and tendency towards instant gratification have largely cut us off from the step-by-step flow of nature and left us unable to relate to the patience, dedication and well-honed/hard-earned excellence that contributes mightily to the quality of life that many of us are privileged to enjoy.

This state of affairs is unfortunate. By failing to recognize the process by which the things that make up our lives become available, we cheat our creator/laborers, make our lives significantly smaller and fail to maintain the bonds of community. As a music maker of sorts I've been thinking about the skilled and dedicated workers who produce and repair the many musical instruments that are so important to our lives. After all, music and the arts are not luxuries—they're vital and meaningful aspects of our lives. And so it becomes a matter of integrity and common sense that we take a holistic approach and appreciate the labor that enables our pleasure. With this in mind I'll use this space to recognize (and publicize) three of our outstanding local luthiers (people who make or repair stringed instruments) as an example of the fine work being done in all areas of instrument construction and repair.

Dave Krause

Dave has been a luthier for about 20 years, ever since he attended a class on instrument making at Oregon State which he took to immediately. He primarily makes acoustic arch-top guitars (traditionally more of a jazz instrument but in today's fusion world there's less distinction), but also builds violins and mandolins and has begun to build resonator guitars (dobros, etc.). Over the years his instruments have brought forth excellent

music among friends in many homes and before audiences on many stages, including several of my sets at Folklife. (In the interests of disclosure, Dave is one of my favorite people and sidemen but that doesn't affect the respect his work engenders from all who know it.)

It began with Dave as an engineering student who asked himself, "What can I do that's part art, part engineering and is going to do some good." Because he was already an enthusiastic guitar player, instrument making filled the bill. He sees an instrument as a reflection of the buyer's personality as well as their music, and so he aims to give them something that is more than a product and is more meaningful and soulful than a mainstream store instrument. He uses no endangered woods except when it's essential to an instrument, and he very much enjoys working with clients to attain just the right look and sound that they desire for the price of a custom-made instrument. He describes it as a rewarding process and relationship: "You've got a client receiving a unique instrument, custom made by a craftsman, and when it all comes together it's just love at first sight."

Understanding the need for continuation of life and the obligation to pass on the gift of knowledge, Dave conducts an annual class, taking on two or three students and guiding them through the process of building a guitar. But he won't teach just anyone with an interest. It's hard and tedious work, and he needs to see the appropriate level of commitment before he'll talk cost and class schedule. His judgment appears to be pretty good, because several of his former students are now respected pros in the field. If any of the preceding information resonates with you, Dave can be reached at www.homepage.mac.com/sakrause or via e-mail at Krause_instruments@hotmail.com to make an appointment. You'll be glad you did.

Dave Haxton

Where Dave Krause is mainly an instrument maker who does small repair, Dave Haxton is primarily an instrument repairman who builds on the side. Haxton has been repairing stringed

instruments for 13 years and has been a full-time pro at Dusty Strings for three years, where he and John Saba have given hundreds of instruments the high-quality workmanship and attention to detail that fits right in with the excellent overall operation of Dusty Strings.

Dave came to lutherie as a natural outgrowth of his love for music and his previous career as a professional woodworker in which he worked on the interiors of expensive yachts and operated his own business making wooden gift items. These efforts required lots of patience and attention to detail that prepared him for the challenge of instrument repair, which is now his primary means of support. This is how Dave sees it: "I enjoy the challenge of bringing an instrument back from the dead and making it work well, never forgetting that what I'm working on is a tool for another musician to make music on." Dave brings this attitude to his work on all stringed instruments (with the exception of the violin family), has serviced clients ranging from new players who inherited an old instrument to really hot pickers with definite ideas, and would be pleased to treat your instrument with equal care and skill.

Dave views lutherie as a community of craftspeople who share a common bond and need each other, and in this spirit he co-founded The Seattle Luthier's Group (visit www.seattluluthiers.org to sign up and get the scoop). The group meets on the second Tuesday of each month, and it's strictly camaraderie: no dues, application process or any other formalities. Just networking, sharing of information, going over the latest advances in the field and such and basically giving and receiving support. All interested parties are welcome, including beginners who want to find out what goes on in the lutherie universe.

Another facet of keeping the flame burning is education, and Dave regularly teaches high school seniors guitar building from a pile of wood to a finished guitar. In addition, he and John Saba conduct free quarterly classes at Dusty Strings on some aspect of guitar setup and how it works. To inquire about any of the above (or even a new guitar, which he builds in his home shop) you can reach Dave at Dusty Strings:

3406 Fremont Ave. N., 206.634.1662, www.dustystrings.com or through his personal shop at dhaxton@seanet.com or:

www.davidhaxtonguitars.com. Dave is doing

Continued on page 21



MUSICAL TRADITIONS

Honoring the Tradition

BY STEWART HENDRICKSON

Music builds on tradition. Sometimes the tradition evolves gradually, other times big jumps are taken. As musicians we have all been exposed to different types of music in our past. How we treat this musical history, build upon it or change it, delve deeper into it or ignore it, is important in our growth as musicians.

Tradition can be thought of as something fixed in time and structure, or it can be something that changes or evolves over time. Should we approach traditional music as set museum pieces, or should we use it as a stepping-off point for our own music? If the latter is our choice, how do we proceed? How do we honor those who have gone before?

First, we need to be aware of the tradition. Many first and second generation Americans have rediscovered the ethnic music of their parents and grandparents, sometimes after initially rejecting it as too old-fashioned. Often this happens when they have children and realize that they have an ethnic background that needs to be passed down. Or someone may ask them about their own ethnic music, and they realize they have no answers.

Cookie Segelstein is a klezmer violinist I met at the American Festival of Fiddle Tunes in Port Townsend several years ago. She is first-generation American; her parents were holocaust survivors from Eastern Europe. But Cookie was born in Kansas City, and grew up in an environment as far from her ethnic heritage as possible. "I had no Jewish friends, dated no Jewish boys, and stopped going to synagogue after my bas mitzvah. I wanted nothing to do with this world of pain. I studied music, received a Master's in Music from Yale, and became a working classical musician. I eventually married a non-Jewish man."

Then she had her first child. "All that I had turned away from, the richness of tradition, my father's history, and especially the music of the Jewish people all of a sudden became the most important thing in my life besides my child. I called my folks daily with questions. What were the names of all who perished? What was the klezmer band like in their towns? How do you make cholent?" She realized that she was a critical link in this tradition and wanted to pass it on to her own children. She became more active as a klezmer violinist to the point of it

taking over her classical career, and is now most comfortable expressing herself in her own ethnic culture.

One of the exciting things about klezmer music is that it is continuously evolving. Eastern European Jews carried the klezmer tradition to America, mixing with and picking up elements of American popular and jazz music in the early 20th century. It almost died out, but was rediscovered by a new generation of Jewish youth in the 1970's, and has now undergone a tremendous revival. It has fused with other musical traditions, and our current music is much richer because of it.

The folk music craze of the '60s is another example of building upon the tradition. The immediate carriers of this tradition were people like Woody Guthrie, Lead Belly (Huddie Ledbetter), and Pete Seeger. But it goes back before that to people like John and Alan Lomax and others who were collecting music from Appalachia, the South and other places, and recording the traditional musicians before their music became lost in the urbanization of America.

The rural roots of folk music changed in an urban environment. The authenticity of rural people singing of their hardships, simple pleasures and protests was lost in a new generation of urban singers. Nothing sounds so hollow as the songs of Guthrie and Lead Belly coming from the lips of city singers who know nothing of that rural life.

A new type of folk music evolved around the urban environment – phony trios singing pseudo-traditional songs more akin to Tin Pan Alley, Vietnam war protest songs, and the new singer songwriter genre. Many of these songs are good, but they are far removed from the tradition. Others were more commercial pop and have mercifully disappeared.

During the folk craze of the '60s Irish music was introduced into popular American culture by such groups as The Clancy Brothers and Tommy Makem, The Dubliners, and The Chieftains. This music later fell under the heading of "Celtic Music." The term "Celtic" encompasses the people of Ireland, Scotland, Wales, Cornwall, Isle of Man, Brittany, Northumbria, and Galicia. This term has lost most of its meaning (who knows what kind of music the pre-historic Celts made?), and is now

just a marketing term to label bins in record stores.

Like American folk music, Celtic music has lost much of its traditional roots. Its latest revival in Riverdance has taken it to a commercial level that would be unrecognized by the traditional musicians of old Ireland, and it has lost much of its tradition.

However, there are other musicians who have honored the tradition while still allowing their music to evolve to higher levels in different ways. Dale Russ of Seattle with his various bands, Setanta, The Suffering Gaels, and Crumac, has embraced Irish music with a deep respect for its tradition, and at the same time raised the art of the Irish fiddle to a high level. Kevin Burke of Portland and Martin Hayes formerly of Seattle have grown from their Irish roots to become two of the most respected Irish fiddlers in the world. Their music has stayed within the tradition, but has also brought the tradition to a new level of playing and interpretation.

William Pint and Felicia Dale, international touring musicians from Seattle, have taken traditional songs of the sea and sea shanties, mostly from the traditions of the British Isles and France, and infused them with driving rhythms and sounds of guitar, hurdy-gurdy, mandolin and other instruments. Their music, while still true to the tradition, has a fresh contemporary sound. They also sing contemporary songs that sound like they are straight out of the tradition. They do this through a real understanding of the history and stories of the sea.

Two other musicians, Tania Opland and Mike Freeman, who split their home between Suquamish, Washington and Kilkenny, Ireland, combine their Alaskan and Eastern European roots to interpret traditional music from around the world in new and exciting ways. This they do with hammered dulcimer, guitar, violin, cittern, Native American flute, percussion, and perhaps a few other instruments to play music steeped in tradition, but with a contemporary sound.

Honoring the tradition thus involves having a knowledge of what went before, of history and of people, and a willingness to grow musically. It is exciting to see the tradition continually evolving, and yet respecting its roots.

Stewart Hendrickson is Chemistry Professor Emeritus – St. Olaf College, Research Professor Emeritus – University of Washington, and in his new career, an unemployed folk musician (voice, fiddle, guitar; <http://www.stolaf.edu/people/hend/music.html>). Contact him at hend@stolaf.edu for questions, ideas or comments.

KIDS KORNER

The Sippy Cups!

BY HILARY FIELD

The Sippy Cups is one of the new wave in kids' bands that appeal to parents as much as kids. They hail from San Francisco, and bring with them shades of psychedelic rock from the 70's, not only in their music, but also throughout the show. The vibrant atmosphere in the colorful sets, costumes, joie de vivre lyrics and toe tapping beats all add up to an exuberant show that transcends generations. Think of kid friendly tones of Pink Floyd, the Beatles, and the Ramones, mixed in with high energy original songs, creative visuals, and lots of audience participation. Here are some of the highlights from their Seattle concert at the Moore Theater.

The Sippy Cups, founded by three Dads in the San Francisco Bay Area, know how to rock a house full of kids and their respective Gen. X, Gen. Y (is there a Gen. Z?) and Baby Boomer parents. Catchy melodies, power pop rhythms, and happy celebratory lyrics that find joy in life's little pleasures such as drinking rain from the sky, are all wrapped up in an explosion of colors and vibrant energy. Excitement was in the air even before the opening notes, as kids waited eagerly in the "mosh pit" for the show to start. Babes in arms, toddlers, and pre-tweens bounced, danced and jumped along with the music as soon as the band, decked out in flower power regalia, took to the stage. All this with nary a purple dinosaur or fuzzy red monster in sight.

This group is as skilled in kid crowd management as they are in performing their great music. The show was packed with visuals, from the rainbow colors on the stage to flying confetti, giant balloons, juggling, acrobatics, and costumed characters. There was plenty of audience participation and the action moved quickly enough to keep up with the attention spans of the littlest listeners. In the bouncy pop song "Little House of Jello" the audience was invited to shout out colors; "In my little house of jello, everything is yellow" (YELLOW!) as giant balloons of said color cascaded down the house seats for all to see and bounce in the air. (It was refreshing to see that the band thought to have props that could be enjoyed by everyone in the house; it is often quite frustrating for a toddler to be in a concert and see that the kids in the first

one or two rows got something that they can't get.) Keep listening to the colors in the song and it turns into an upbeat lullaby, "though the night is black, the sun will soon be back, so rest your head, sleep in your bed."

One of the highlights of the show was Anna Robertson, an acrobat in the San Francisco Youth Circus, and a home schooled eighth grader. She brought the songs to life as she acted out characters from the songs. In a moving ballad with the refrain, "I was dancing when I was twelve" she performed beautiful aerial ballet, defining youth, vulnerability, and art. She was "Springtime Fantastic" from the song of the same name, costumed in a flower petal dress. She gracefully and effortlessly performed flowing acrobatics across the stage as the lyrics chimed "the girl has the power, now she's starting to see, it comes from the creatures, and the rocks and the trees, and in her heart she knows she's springtime fantastic!"

The band The Sippy Cups was born when composer and early childhood music educator Paul Godwin's three-year-old son was riding his tricycle, and Godwin improvised a kid-friendly version of Pink Floyd's "Bike." That sparked his idea to compose and perform psychedelic rock for toddlers and pre-school age kids. With a little tweaking of the lyrics, little kids can sing and dance to their parents' favorite rock songs with glee. A case in point, when Godwin's young son was chided for singing "I Wanna be Sedated" in preschool, his Dad came to the rescue with the new, kid-tested, teacher approved lyrics, "I Wanna be Elated," and fun was had by all. Certainly it was a fun time at the show, when all the kids were invited to come on the stage and jump up and down and sing the new G-rated Ramones song. Guitarist Mark Verlander explains "We're appealing to parents who are psyched to get back to the clubs and want to hear music that they can connect to, and share with their children. Meanwhile, we (the band members) are rediscovering music through the ears of our kids."

The Sippy Cups are Paul Godwin, Alison Faith Levy, Mark Verlander, Rudy Trubitt, Jozef Becker, and Doug Nolan. They have recorded

three CDs, "Electric Storyland" "Kids Rock for Peas" and "Snail Song and Magic Toast." Their upcoming live DVD, filmed at San Francisco's Great American Music Hall is in final production. For more information about their live shows, recordings, and information for fans and parents, please visit their website at www.thesippycups.com.

Hilary Field, classical guitarist, recording artist, and teacher, may be contacted at hilary@mulberrybushmusic.com

**SUPPORT THE
VICTORY
REVIEW!**

**YOUR
DAD**

**COULD BE
HERE!!!**

Mike Buchman

*"100% hand-made songs...
sweet & chevy"*

Songsalive! showcase

Thur. May 31
Conor Byrne Pub

5140 Ballard Ave NW
8:30 pm \$5

www.soundclick.com/mikebuchman



**YOUR GIG AD COULD
BE HERE!**

Only **\$15.** for members!

Let everyone see your performance dates!
This is a members only benefit! Gigs only!

More info? - victoryedit@mindspring.com

Reviews continued from page 11

Rag,” are instrumentals with a small ensemble of musicians like Barry Mitterhoff on mandolin and Sally Van Meter on resonator guitar. Kaukonen contributes several original songs, obviously heartfelt material about matters of spiritual importance, but his originals can't compete with Reverend Gary Davis's "There's a Table Sitting in Heaven" or Lightning Hopkins's "Come Back Baby." So what makes this CD different from other Kaukonen records actually makes it far less interesting. (L.A. Heberlein)

FOLK

**DAVID MASSENGILL:
WE WILL BE TOGETHER**
(Gadfly Records, #293)

Van Ronk acolyte Massengill pays homage to the Mayor of MacDougal Street on this generous collection of songs to, for, by, evoking, and about the folk icon. Massengill, of course, is a veteran singer-songwriter himself, having come along some years after the Folk Scare and able, therefore, to hang out with the likes of Tom Paxton and Dave Van Ronk once they were out from under the spotlights and microscopes. His inspiration, curiously enough, was George McGovern, and the Senator's brand of can-do compassion still informs his work. Massengill learned well, and is a songwriter of care, strength and sensitivity. *We Will Be Together* never gets sappy or maudlin, nor is it self-aggrandizing. Just like his musical mentor, Massengill is gruffly pragmatic and heartily funny, whether saying goodbye, contemplating death in general, or taking up the duty of observing this crazy world. He can mimic Van Ronk brilliantly, but he saves this for only those times when it's called for; the rest of the time he sings in his own hearty voice, Van Ronk-esque and clearly influenced, but neither imitative or parody. *We Will Be Together* is a splendid addition to Massengill's body of work, and is a great way for those who don't know him or Dave Van Ronk to be introduced to both. (Tom Petersen)

OLD TIME

Garrison Keillor: When I Get Home
Highbridge, HBP #89557
Garrison Keillor: Duets
Highbridge, HBP #89753

The writer, host, and principal performer on public radio's single greatest asset, A Prairie

Home Companion, carries a tune tolerably well with his comfy-old-shoe of a voice, and he is America's greatest champion and preserver of old-time and 19th century music. Criticism has appeared elsewhere that Keillor's occasional release of his own CDs is either crass marketing or an enormous conceit, but you'll not hear that here. The simultaneous releases, *When I Get Home* and *Duets* stand up just fine, no matter who put them out. *Duets* is a collection of songs by famous musical partners taken from PHC broadcasts going back three or four years. Several are magical moments in time: The Everly Brothers' "Blues Stay Away From Me" is spine tingling, as is Gillian Welch and David Rawling's immortal "Orphan Girl." Most sensational is Laurie Lewis and Tom Rozum's version of "The Oak and the Laurel," which is the deepest, most unrestrained thing I've ever heard from them. On a few tracks, Keillor joins the guests, as he is wont to do. Often he pales in comparison, and some would say this detracts from the tunes, but it's all in fun and the stars, Kate McKenzie, Emmylou Harris, Renee Fleming, and the like, are game. *When I Get Home* is very different, but no less good. Keillor resurrects songs that just aren't heard anymore; often he tinkers with the lyrics or adds verses to wipe off some of the dust or make it fit the part of the show on which it was originally performed. There are a couple rib-tickling originals, too, poking gentle fun at St. Paul. These are not taped off the show: they were recorded separately, in the studio, but with PHC's hyper-talented Guys All-Star Shoe Band. Keillor's renditions of "Nearer My God to Thee," "What'll I Do," and "A Boy's Best Friend (Is His Mother)" and other relics are livelier than one would expect from someone with a dour wheeze of a speaking voice. Thoroughly enjoyable. (Tom Petersen)

SINGER SONGWRITER

Michael Reno Harrell: Drive
Dancing Bear Records, available on line at
www.michaelreno.com

There's some mighty pretty pickin' and singin' on Michael Reno Harrell's 9th CD *Drive*, and some real good story telling too. This is Alt/Country mountain music from a man who was born and raised in the Appalachians and still makes his home there, though he's a well traveled troubadour having followed in the tradition of Woody Guthrie, Ramblin' Jack Elliott and so many

more. There are songs about trucks and driving, biscuits and whiskey, broken homes, God and country. Even if you're a city dweller who rides the bus and hasn't had a taste in years, you can't help but identify with the songs on *Drive*. I guess that's what good writing is all about. It can take you places and put you in another's shoes. "Slide Show," would be my sad favorite, "Be Still," is beautiful because of Gigi Dover's lead and harmony vocals, and I can't help liking "This Old Truck," and the title track "Drive," in spite of my being one of those bus riding city dwellers. Harrell's voice leaves nothing to be desired. He was born to sing these songs. The musicians helping out on *Drive* are worth their salt too and include: Dale Meyer - lead acoustic guitar, dobro, Ron Shuffler - upright bass, baritone vocals, David Edminsten- tenor vocals, Jeff Robinson- piano, Gabriel Wiseman- mandolin, Gloria Coffee - harmony vocals, Jerry Eubanks - sax, Rick Harris - snare, Alan Johnson - fiddle. If you're a country music fan, you can't miss with *Drive*. You can learn more about Harrell and his music at www.michaelreno.com. (Heidi Fosner)

ALEX KASH: ORGANIC ALCHEMY
Emotive Music - www.alexkash.com; also available through CDBaby.com and Apple iTunes and other digital download sites

Good is a bad word to use in describing anything. It's too general. But *Organic Alchemy* was conceived in goodness. To paraphrase the words of its creators, Alex Kash and Bethany Dalton-Kash, this music comes from love to promote healing. Good intentions don't necessarily make for good music, but Kash's versatile vocals and 12 string guitar playing do. They are terrific and keep the power of love theme from becoming monotonous. There is no gloom and doom here, but there is a lot of interesting and varied music. "Easy To Love," made me think of George Thoroughgood. "Magical Thing," brought back memories of Kenny Loggins and "Comfort Zone," co-written by Dalton-Kash, had me thinking of Barry White - stylistically, not vocally. Dalton-Kash also co-wrote "Organic Alchemy" and "Everything Is One." "Cool Seven," well, it's cool! *Organic Alchemy* is an enjoyable life and love affirming CD. Kash's many years of experience playing with different bands, and his 10 years as a solo performer, add up to some very worthy stuff. *Organic Alchemy* is as good for you as tofu served by an experienced cook who knows how to spice it up. Kash has recorded 6 CDs to date. You can check out his website at www.alexkash.com. (Heidi Fosner)

BILL HARLEY: BLAH BLAH BLAH
Round River Records, SKY-013

King of the Kids Records Bill Harley returns with a strong collection of stories that are, as always, equally as entertaining and thoughtful for adults as for their offspring. Those who know Harley's earlier discs need little advice or convincing to go get his latest, but the inclusion, at long last, of "The Ballad of Dirty Joe" on this CD make acquisition the immediate priority. Harley's been doing "Dirty Joe" live for years, and it's a tour de force of pirate voices, slapstick, smelly socks, and flapping underwear that has audiences begging to hear it again. For those who aren't hip to Harley, or who only know him from his adult-oriented stories and commentary on NPR, "Dirty Joe" will trigger the desire to scoop up the rest of the Harley catalogue. The rest of this record, meanwhile, is top-notch fun. "Bow Wow Wow" is a retelling of the old folk tale, which Harley enlivens with music (several of his other CDs are songs, not stories), and "Joey, Chloe, and the Swamp Monsters" is a magnificent yarn, with several powerful morals to the story. The only quibble that can be had with a record like this is that if something should interrupt a story like "Joey," which runs 20 minutes, listeners with CD players that don't Fast Forward are stuck listening to the whole thing over. Of course, it's great to hear every time, but maybe stories of this length could be cut into chapters. *(Tom Petersen)*

Folking Around: Continued from page 17
wonderful work in our community and you should give yourself the gift of becoming a part of it.

Cat Fox and Rick Davis

So far we've examined a guitar maker and an instrument repair specialist. So how about having both in the same shop, with classes and a community space included? That's exactly what Cat Fox and Rick Davis are presenting in their newly established Sound Guitar Workshop. Rick (Running Dog Guitars: www.vtguitars.com) can build you an exquisite instrument, while Cat (Sound Guitar Repair: www.catfox.com) will make your old instrument new again. Both of these services are available RIGHT NOW in the workshop space at 118 N. 35th St. in Fremont. Give them a call at 206.783.7317.

Both Rick and Cat have long histories in the field. Rick, who always enjoyed making things, has been building instruments since 1992. His guitars have found their way into homes and on stages in many states, and the players include such well-known pickers as Dennis Cahill and Arty McGlyn. In addition, he has organized four symposiums for builders and repair personnel and was once chosen by his peers to head the Association of Stringed Instrument Artisans. He states that he still feels incredibly honored when someone orders a guitar from him, and I imagine his clients are equally pleased to receive and play one of his finished products.

Cat, who also makes good music and plays in bands, always had an affinity for woodworking and decided early-on that fixing instruments rather than playing them would be her major contribution to our community. She graduated from Redwing Vocational Tech School in 1982 and then apprenticed for seven years under well-known luthier Bill Cumpiano. Moving to Seattle in 1989, she promptly opened her own shop. She has come to know the satisfaction of rescuing numerous instruments from the scrap heap and allowing musicians to fully articulate their vision by playing on an instrument unfettered by faults. These clients include the Everly Brothers, John Gorka, Cris Williamson and Bill Frisell, and if she's good enough for them she's good enough for you.

But there's much more to this story than the straight-ahead luthier business. Community space and education were central to the idea of establishing the workshop. Classes on instrument building and repair will begin in the fall (check the contact info above) and besides conducting their own sessions they will employ some outside instructors whose expertise will enable students to garner more ideas, knowledge and overall influence. The community center aspect will give true believer luthiers and interested parties a gathering place in which to learn, share, network and give/receive moral support. This concept has immense possibilities, and since it's just getting under way it could expand beyond simple lutherie culture to include musically related community events and maybe even some small-scale performances. Stay tuned. Meanwhile, Cat and Rick are inviting us to be their community, and it's an offer worth looking into.

I hope that the information about these luthiers has enlightened you somewhat and perhaps piqued your interest in this important facet of our musical community. A happy musical summer to all.

All comments welcome. Percy Hilo, PO Box 21761, Seattle, WA. 98111-3761. 206.784.378. percivalpeacival@myway.com.

From Portland: Continued from Page 15

Most everyone reading this column will be driving to Vancouver, so airfare is really not an issue. In addition to the new Vancouver Hilton where the conference is being held, there are many reasonably priced motels within 5-10 minutes from the conference site. You can significantly cut your conference costs by staying at one of these alternative lodging sites. Be aware you will most likely want to stay up late for the in-room showcases and the variety of jamming opportunities in the conference hotel, so consider whether you will feel like driving at 4AM.

Most of you know the exhilaration you feel after a good festival like Three Rivers or Folklife, after meeting great pickers and having a chance to play your own songs for them or to just join in. The Folk Alliance conferences are like a tremendous festival, often with many of your musical role models present and accessible for you to share songs, swap information, and trade licks.

In addition, the workshops will focus on issues of great interest to musicians/songwriters, and are worth the price of admission alone. Want to find out about how to find an agent, or whether you need one? Want to learn about the process record labels use to sign artists? The FAR-West Folk Alliance conference is the place to find answers to these questions.

See you in "America's Vancouver" the first weekend in November!

Wenatchee River Bluegrass Festival: Continued from Page 15

through some of Washington's loveliest scenery, and encompasses everything an outdoor enthusiast could want...hiking, mountain biking, terrific bird watching, golf at several beautiful and challenging courses, outstanding fly fishing, mountain climbing and river rafting. We have excellent museums, parks and boating facilities. Shopping in our towns of Leavenworth, Cashmere, Wenatchee, and East Wenatchee, you'll find everything from souvenirs to antiques, fine arts, sporting goods, and wonderful fresh fruits and vegetables. Our farmers markets are full of fresh homegrown and homemade goodies not available outside our area. Add to all this a top-notch bluegrass festival with the best music and fun this side of Virginia and it's a visit that can't be beat! Come sample North Central Washington – you'll be glad you did!

CLASSIFIEDS

MISCELLANEOUS

Please submit Classified ads to victoryedit@mindspring.com. (Do not use the old yahoo account.) Mail payment to Classifieds, c/o Victory Music, POB 2254, Tacoma, WA 98401-2254. Classifieds ARE DUE by the 1st of the month to ensure publication in the next issue. All Classifieds must be prepaid. Classified rates are 50 cents per word with a minimum of ten words. (\$5.00) These ads are for individuals, musicians, and groups selling instruments, accessories, PA gear, lessons, services, etc. Free ads to people who just want to jam (use the jam word, not for jobs) or song circles. Victory members also get up to 25 words FREE! Free ads will run for three months. Please resubmit at that time.

INSTRUMENTS & EQUIPMENT

SPEAKERS FOR SALE: KLH Model L853 B, two pair at \$45.00 per pair. 125 watts, 8" midrange. Work well as either stereo speakers or passive studio monitors. Contact David @ 206-789-4803

DUSTY STRINGS ACOUSTIC MUSIC SHOP in Seattle stocks fine new and used instruments: guitars by Martin, Collings, Taylor, Huss & Dalton, Goodall, Dell'Arte, Eastman, and Gitane; banjos by Deering, Huss & Dalton, Ramsey, Lee, Vega, and Goldtone; mandolins by Collings, Weber, Eastman, & Mid Missouri. Call toll-free 866-634-1662 or email: musicshop@dustystrings.com.

Shure Axs-2 Vocal Mic, \$30.00, Fender Sidekick Bass Amp, \$50.00 David @ 206-789-4803

LESSONS

WORKSHOPS Two Grammy-nominated songwriters, Steve Seskin and Kye Fleming, teach weekend workshops for women in the San Juan Islands. Other workshops: Heart's hit-making songwriter Sue Ennis, award-winning singer/songwriter Cosy Sheridan, performer and activist Holly Near, songwriter consultant John Braheny, and songwriter/publicist Dinah Brein. Information: www.songandword.com, 360-468-3964.

HARP LESSONS for all ages! Call Leslie McMichael, 206-898-4972 or visit www.pluckmusic.com

HAMMER DULCIMER LESSONS. All levels. Over 30 years of experience. Contact Rick Fogel at 206-910-8259. www.geocities.com/whamdiddle/

SINGING LESSONS Classical and Non Classical styles and vocal technique, including: folk, pop, musical theater, art song and opera. All ages. Nedra Gaskill 206-355-SING (7464)

STUDY TROMBONE and Jazz vocal lessons All levels. Also PA rental at reasonable prices. www.marcsmason.com. Marc Smason 206-760-1764
FLAMENCO GUITAR INSTRUCTION from the Northwest's premiere flamenco guitarist. CONTACT: Marcos Carmona (206-932-4067) OR www.fanw.org (FlamencoArts Northwest)

MUSICIANS

OLYMPIA BASED TRIO, 'Gaelica' playing 'almost traditional celtic and folk music' with some originals, is looking to add a multi-instrumentalist who also plays either pipes or fiddle. Paying gigs. Check us out at www.gaelica.us and contact us at: ingridferris@aol.com

MUSICIANS WANTED for recording and jam session on my original country/folk songs, for a recording project. Instruments needed are: fiddle, mandolin, accordion and harmonica. Please contact Gloria at 206-883-1962

WEDDING RECEPTIONS AND PRIVATE EVENTS Fingerstyle Celtic guitar (solo or duet ensembles available). Dan: 425-765-5568 danc@celtograss.com - www.celtograss.com

THE TALLBOYS are a traditional old-time string band based in Seattle. We're available for weddings, square dances, private events. www.thetallboys.com Booking@thetallboys.com 206-525-2418

HARMONICA player available for playing live and studio performances. Many diverse influences. Love electric and acoustic. Original music is great. Contact stillwillow@comcast.net.

THE BLUES HARMONICA WORKSHOP Six weeks instruction. Beg, inter and advanced 206-312-0328 - web-deltabluzin.com

CELTIC HARPIST available for weddings, private events, studio sessions, lessons. International performer, recording artist with independent label. Call David Michael: 360-379-9732 harp@olympus.net www.davidmichaelharp.com

SelnesSONGS & JWAmusic Recording Studios 206-782-4762 SelnesSONGS.com block/project rate \$17/hr. Regular rate \$25/hr Steinway Grand Piano

ARTS-BASED, Non-Profit Organization looking for skilled vocalists and instrumentalists. Please send initial inquiries to info@emolit.org with subject line: "ELA Music Performance Project."

BLUEGRASSERS: Are you on-Line? Join the 500 member NWbluegrass Yahoo group. E-mail:

Nwbluegrass-Subscribe@Yahoogroups.com
Info: JoeRoss - rossjoe@hotmail.com

FESTIVALS DIRECTORY: 4,000 festivals and fairs in WA, OR, ID, MT with contacts, phones, location, description, # of stages and much more. 1,000's of gigs most in non music festivals. \$55/yr by mail from Festivals Directory, POB 1202, Ravensdale, WA 98051 360-886-7264 www.festivalsdirectory.com

FESTIVAL & ARTIST CONSULTING with Chris Lunn, 27 years with Victory Music, nine years with Festivals Directory working with artists, musicians, performers, vendors, and festival producers. 253-863-6617, POB 7515, Bonney Lake, WA 98391.

GREAT PRICES ON BLUEGRASS DVD'S Bluegrassdvd.com has the best prices on all instructional DVDs for guitar, mandolin, banjo, fiddle, dobro, and bass. Plus great deals on concert, performance, and documentary DVDs. Check out: www.bluegrassdvd.com.

VOLUNTEERS

VICTORY MUSIC needs Volunteers:

CD Reviewers: Contact - mtson@icehouse.net
Office work, and Library CD Coordinator
Tacoma Office Contact: victory@nwlink.com
Sound People: at Ravenna 3rd place Books open Mic - victory@nwlink.com
Writers: Contact victoryedit@mindspring.com

All opportunities are Volunteer positions!

ON THE AIR

Radio Broadcast Career Training

90.9 FM - KVTI

Clover Park
Technical
College

www.i91.ctc.edu

For more info
589-5800
589-5884

1-91

51,000 Watts • Tacoma



PIONEER SQUARE
114 First Avenue South
Seattle, WA 98104 U.S.A.
206-622-2563

JUNE MUSIC

Lunch time Music with Bob Hammer and Chris Clark

1 st - 2 nd	Mark Whitman Band
3 rd	Jay Thomas Big Band featuring Becca Duran
8 th - 9 th	Becki Sue & Her Big Rockin' Daddies
10 th	John Holte Radio Rythm Orchestra directed by Pete Lenineon
15 th	Two Scoops Moore
16 th	Mark DeFrense Band
17 th	South Sound Youth Jazz 3 - 6 pm Reggie Goings Band 8 - 11 pm
22 nd - 23 rd	The Rent Collectors
24 th	Revel Lubag Trio
29 th - 30 th	Kim Field Band

Mondays	New Orleans Quintet	6:30 - 9:30 p.m.
Tuesdays	Holotrad Jazz	7:00 - 10:00 p.m.
Wednesdays	Tribute to Floyd Standifer Group Directed by Clarence Acox	8:00 - 10:00 p.m.
Thursdays	Ham Carson and Friends	7:00 - 10:00 p.m.

Fax 206-749-4081

Web - www.neworleanscreolerestaurant.com/

VICTORY MUSIC PICNIC

Saturday

August 18th

at

Woodland Park

More information

in the next issue!

Music & Audio
Recording Studio

NEW!
16 track
mobile digital recording.
We bring our studio
to your stage!

deaf white kitty

425.776.9864 DeafWhiteKitty.com
(On the hill overlooking Edmonds)

Law Offices of
JESSICA MCKEEGAN JENSEN, PC

Holistic Attorneys at Law

360-352-7965

www.jessicajensenlaw.com

VICTORY MUSIC OPEN MICS

1ST AND 3RD SUNDAYS

Alderwood - in the food court

Sign up - 4:30 PM

Music 5 - 7 PM

TUESDAYS

Antique Sandwich

51st and N. Pearl, Tacoma, WA

253-752-4069

Music 7 - 10 PM

Ravenna Third Place Books
& Honey Bear Bakery

6504 20th Ave N.E., Seattle, WA

Sign up - 6 PM

Music 7 - 9 PM

1ST THURSDAY

Crossroads Shopping Center - In the food court

Sign up - 5:30 PM

Music 6 - 9 PM

The Seattle

Folklore Society

**Wants to thank you
for another successful season!**

www.seafolklore.org



206/528-8523

www.seafolklore.org

MEMBERSHIP

Please Count me in! I've enclosed payment!

*Financial support of Victory Music
is vital to the survival of our programs.*

Victory Music Annual Membership Form

Includes a subscription to The Victory Review, a monthly magazine featuring columns, reviews of acoustic music, our comprehensive events calendar and more...

Hire a Musician, discounts on Open Mics, concerts and products. www.victorymusic.org

- Youth (under 21 or student) \$20
 Individual \$35
 Family \$50
 Organization \$100
 Lifetime \$300
 Advocate \$500 Benefactor \$1000 Patron \$2500
- I would like to volunteer!
 I am a musician!

Victory Review Subscription

- One Year \$25
 Add First Class Delivery \$12
 Add for Canadian Delivery \$17

Name _____

Address _____

City _____ State _____ Zip _____

E-Mail _____

Phone Number _____

E-mail: victory@nwlink.com

VICTORY MUSIC

POB 2254

Tacoma, WA 98401-2254

NON-PROFIT
ORGANIZATION
U.S. POSTAGE
PAID
PERMIT #51
SEATTLE, WA